

## FASHION IS SLOW

Many Autumn Styles in Materials and Costumes.

Out of the Fall Gown—Satisfying Effects in Dress Goods and Flat Effects in Trimmings—Some New Models—Gowns for Autumn Climbers.

[Copyright, 1894.]

Time was when we jumped from one fashion into another. No stately, graceful merging, if you please, but a flying leap that scarcely beddled high names of fashion. From an ungainly protrusion, termed by courtesy "bustle," we sank into flatbacks and directory fronts. Then we saw suddenly swept long trains through the dust, and lightened skirts and bodices. From that we jumped to an alarming elevation on each shoulder, and an equally high one about the neck. From clinging skirts the most marked departure was a widely flaring one, and behold! that came next. After awhile ideas failed us, and we began to modify bit by bit, degree by degree. Shoulder puffs fell a little, so did collars. Skirts gathered themselves together somewhat, particularly about the hips. Revers grew less aggressive, and womanhood began to take on something of the semblance of woman.

Now everything moves slowly. Worth is undecided. So is all Paris. No one ventures on a radical departure, no one is very sure what will come next. Some one whispers skirts will have a little more. Another, sleeve puffs will be bigger; and so on. But no one steps forth with a new fashion, or the revival of an old one. Perhaps it is because so many futile attempts have been made these past few seasons. Both the hoop-skirt and the draped skirt were received with scant courtesy, and neither was cherished and cherished by society. Or it may be that the promoters of fashion regard their victims with some complacency, as they have appeared these summer days, and dislike to destroy the rather harmonious effect the present walking costume produces.

Apart from the why and wherefore it is a great blessing that all moves slowly. No woman would rebel against gradual, almost imperceptible changes in fashion; and scarcely any against a freedom which would permit any style that suited the lines of the figure, be it adopted by one woman or a thousand.

Thus far we have learned nothing definite. Instead of five, you may put seven gowns in your skirt, you may stiffen it a little more, you may hold your organ pleats at the back of the skirt in place by means of rubber bands, you may trim your skirt with narrow diagonal bands, you may draw it a little more closely about the hips and spread it more at the feet. You may add a few more inches to the already ample fullness of your sleeve. Some of the models from Paris suggest

as to what the winter will bring forth, and the models thus far received merely suggest the few changes mentioned. Two demi season toiles, that bear a French stamp, are quite simple. The skirt of one has a novelty in the way of a slight slash at each side of the front, beginning in a point and widening out a very little as it descends. It has also three rows of stitching at the bottom. Its material is a grayish fawn covert, with the slash showing dead white cloth between. The bodice fits tightly into the waist, trimmed with two narrow hip ruffles that show a white silk lining. A pretty bow of white mousseline de sole lies between the revers.

The other is a dark green, with trimmings of handsome brown moire, heavy brown guipure and tiny pearl edging, in black. The guipure forms two bands on the skirt, edged top and bottom with the moire. The entire front is also of the brown moire, while the revers which fall over, and which produce a jabbed, jacket effect below, are faced with the moire and edged with the pearls. A stock collar is also of moire.

Everybody isn't back yet by any means. In fact to be precise, some people haven't yet started on their vacations. They are the people who prefer the city for a summer resort, and who wait there until the cool evenings of early fall have set in. Then you will see them gather a few things together, put them in a small bag, and start off. These people never bother with a trunk. Why should they? They don't go to a fashionable summer resort; for these are closed. Even Lenox is disdained by them. They select a quiet, hilly spot, and spend their days in meditation and long walks. No fashionable toilets, no gay frivolous summer girl air—but a sensible, calm enjoyment of hills and dales that brings them back with a few months—or years—lifted from their brow. What such people wear is a cloak. That is really the only important part of the costume. Or if it isn't a cloak it's a suit that combines cape and all in one.

One of these is in dark, sensible gray cheviot, with a skirt quite plain, except for two curved bands of cloth, which lie over the folds at the back of the skirt. Each one is caught down with three large buttons. Over the plain bodice are two short capes, both of the cheviot, and edged with narrow cloth bands. There are ample pockets in the front of the waist, with large lapels.

Another is in a cape, instead, it is a golf or a long cloak. The long cloaks are growing more popular, and may be revived for street wear this winter. A light one for travelling or climbing is of "poussiere," or dust color, in thin cloth, and has a rather long cape over, which falls in a pretty curve at the back, shortens over the sleeves, and points in the front. It has another flat cape over, caught to simulate a hood, of tan cloth, embroidered in a band of black. The cape or hood is gathered in puffs over the shoulders. It is somewhat intricate, but the very latest, I assure you.



TWO GOWNS FROM PARIS.

Trimnings both above and below the waist line. A sort of surplus effect on some, made with a sash; or a doublet of velvet encircling the body, standing in plaits, above the waist up to the bust. Then, below the belt, flat panier effects in long narrow points. This is a step further, it may be, in the direction of a widened waist; and the natural waist may be the wrinkle before long.

Flat effects are observable in many of the trimmings. Not only are skirts trimmed with narrow diagonal bands, but the seven-gored skirt has each of its seams strapped and stitched; and of course the coat bears the same finish. Narrow jets, galloons and passementeries are used; but all are quiet and unobtrusive. Large buttons are the only marked feature of the trimmings. They catch revers, or fasten the double-breasted coat, or trim the flat bands on the skirt.

Appliques of flat effects, it is to be noticed that Worth has launched forth a directory gown or two.

The long, flat back presents a marked and curious contrast to our stiff organ folds. Both his revers and sleeve puffs are more moderate than those seen on the fall gown. He adds a cravat and jabot that are almost exact reproductions of those worn with the directory coat.

Now that the sleeve puff is so ample, its draping is relieved by tasteful elms at the top. The new fall materials, like the styles, are rather quiet. Flat, satiny effects prevail, or else the fleecy wool effects. Camel's hair promises to be a great favorite. The designs shown are very beautiful. A rich, soft place is a dark-green, with a narrow stripe showing between, of dulled old rose. Others have narrower and even stripes of two tints of a color—dull-brick or tan-brown. There are also mixed sages or olive-browns, with high mixed sage hair spots, in black and dull pink.

A small check is formed by crossed bars in black moire, over a rich green ground. A serpentine pattern is made by a fine satiny stripe, in black, which winds in and out over a deep brown. Then there are indescribable, misty plaids in chinchilla and sage tints, crossed, generally, with a blue green or green blue. These are particularly handsome in the piece, but require a tall, slender person, made up in costume, to carry off the bigness.

There are many covert suitings, fine and light, in subdued grayish olive, lilac green and the like, and a beautiful lichen brown novelty, with a cord of darker brown, for a stripe; and one more in darkest red, with a black line stripe, dotted with fine gold pin-heads. The styles in Paris are somewhat backward, we are told. Very little is known

Upon the Temple clock in London is a singular inscription, the origin of which is said to have been a lucky accident. About two hundred years ago a master workman was employed to repair and put a new face upon the clock. When his work was nearly done he asked the benchers for an appropriate motto to carve upon the base. They promised to think of one. Week after week he came for their decision, but was put off. One day he found them at dinner in commons. "What motto shall I put on the clock, your lordship?" he asked of a learned judge. "Oh, go about your business," his honor cried, angrily. "And very suitable for a lazy, dawdling gangster," the clockmaker is said to have muttered as he retreated. It is certain that he carved: "Go about your business" on the base.

**Russian Marriage Laws.**  
A newly issued blue-book on marriage and divorce abroad, contains one fact amongst many others not generally known in this country. By the laws of Russia a man or woman must marry before eighty years of age or not marry at all, and they are also prohibited from marrying more than four times. The blue-book is naturally full of information as regards the "prohibited" degrees. The Brazilian law permits the marriage of uncle and niece, aunt and nephew, first cousins and of brothers-in-law with sisters-in-law. In Italy the uncle and niece alliance is valid, and in France it is open to the president to remove the prohibition against marriages between the deceased wife's sister and her brother-in-law, and between uncle and niece and aunt and nephew.

A lecture ought to be something which all can understand, about something which interests everybody. A lecture doesn't begin to be old until it has passed its one-hundredth delivery, and some, I think, have doubted, if not quadrupled, that number. These old lectures are a man's best, commonly; they improve by age, also. One learns to make the most of their strong points, and to carry off their weak ones, to take out the really good things which don't tell on an audience, and put in the cheaper things that do. All this degrades him, of course, but it improves the lecture for general delivery.

A thoroughly popular lecture ought to have something in it which five hundred people can not all take in a flash, just as it is uttered—O. W. Holmes.

**Kathar Lind.**  
Miss Drexler—What was the hue of the dress to which you objected?  
Mr. Gadabout—Why would describe it as a sort of blue and cry—Puck.

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